



Cleveland Art



January 2008

The Cleveland Museum of Art Members Magazine

During the year ahead, the museum will pass two important milestones in the expansion project

Dear Members,

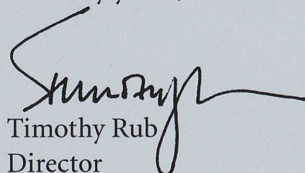
Six months from the time you receive this issue of *Cleveland Art*, a significant portion of our galleries—and of the Cleveland Museum of Art as you remember it—will reopen to the public. We have now nearly completed construction on the first phase of our renovation and expansion project. This involved a number of different tasks, all of them vitally important to the future of this institution and our ability to serve our members and the community: the construction of a central utility plant, the expansion of our garage, the building of the first of three new wings designed by Rafael Viñoly, and the renovation of the Breuer wing and our original building, which dates to 1916 and is one of the great landmarks in American museum design.

What comes next is the reinstallation of the galleries—some old and familiar friends, some new—in these new or restored buildings. This is the central goal of the work we began several years ago: to share with the community and interpret in a richer and more effective way one of Cleveland's greatest cultural resources, the museum's world-renowned collection. This process will begin with the beautifully renovated galleries on the main floor of the 1916 building, which are scheduled to open in late June. It has been a monumental effort to get to this point, and as

I write this letter to you in late November much remains to be done. When this work is completed our visitors will be able to not only begin to enjoy the experience of seeing our collection again, but also see for the first time all that this project means for both the museum and the community.

Later in the year we inaugurate our new east wing with the extraordinary art of three great designers in *Artistic Luxury: Fabergé, Tiffany, Lalique*, the first special exhibition to open in this addition. It will be a visual feast, prepared specially for this auspicious occasion. Between now and then, we have the final weeks of *Modern Masters* and the coming glories of *Arms & Armor from Imperial Austria* to carry us in high style to this milestone in the life of the museum.

Sincerely yours,


Timothy Rub
Director



● Online Ticket Sales Resume mid-Month

Please order in person or by phone while we upgrade our ticket system.

● Modern Masters

Final weeks! Enjoy the exhibition for free and take the opportunity to hear a gallery talk, daily at 1:30 Thursday, January 3 to 12. Audio tour \$5, CMA members free.

● Parking Garage Open

The expanded garage is now open. \$5 for 15 minutes to 2.5 hours; \$1 per 30 minutes thereafter to \$10 max. \$5 after 5:00.

● VIVA! & Gala Around Town

Subscriptions and tickets are on sale now. Concerts sell out, so order early! Visit clevelandart.org/viva for the most up-to-date info.

● Arms & Armor Opening Party: A Night of Knights

Saturday, February 23, 5:30–9:30

Bring the whole family to this fun-filled party in celebration of the arrival of *Arms & Armor from Imperial Austria*. \$35 member adults (ages 12 and up), \$55 nonmember adult guests (note: this is a new price for nonmembers), \$10 nonmember guests under 12, free for member children/grandchildren under 12 and members at the Fellow level and higher. Call or visit the Ticket Center.

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Arming the Designer

A road trip to Austria helps inform the design of a major new exhibition

When a visitor walks into an exhibition at the Cleveland Museum of Art, the experience is defined not only by the works of art themselves, but also by how they are displayed and lit and how the gallery rooms themselves are configured and designed. There is no set “recipe” for designing an exhibition, because the ingredients vary so widely. In the case of *Arms & Armor from Imperial Austria*, which opens next month, the first step in the process was for the exhibition designer to make a field trip with curator Stephen Fliegel.

“We went to Austria in the spring of 2007,” recalls designer Andrew Gutierrez, “to visit the Landeszeughaus armory in Graz. We wanted to get a real feeling for the city’s culture and history. The architecture in the area helped us to envision our exhibition design. Most of the buildings are very simple, with terracotta roofs and whitewashed walls of stucco or concrete. Most of the architectural detail is around the entrances. Our installation suggests that, not literally, but to imply the setting.”

The impression one gets upon entering the armory is entirely different, however. “It’s fairly dark, with heavy timbered ceilings and a lot of wood, and the outer walls are plaster,”

EXHIBITION

February 24–June 1

Arms & Armor from Imperial Austria

View of the city of Graz. The armory is marked by the greenish clock tower in the foreground.






While Cleveland's display will evoke the city of Graz and a sense of the interior of the armory, the presentation will be considerably less dense. Above: Two pieces of black-and-white armor that will be featured here. Right: Built during the 1500s, the armory was designed so that weapons and armaments could be found by natural light. The Cleveland display will have electric lighting.

Gutierrez says, "but in many cases it's very difficult to see any of that because there's so much armor—thousands and thousands of pieces. It's still set up as it had been centuries ago, with racks of weapons and implements sorted by type," so that the citizens could quickly be armed in the event of an attack. "A few pieces are highlighted, but it's clearly an armory rather than an art gallery.

"We have something over 200 works in our installation," Gutierrez continues, "so it's nowhere near so dense, and this allows us to really focus on key works. We use a fairly dark color palette so it feels more like the interior of the armory and we can spotlight the works themselves. At the end the exhibition opens up into a large room and a grand finale with a kind of battle scene set up to show how the armor would have been used in action."

While it might be possible to plan an installation using only digital images or printed materials, Gutierrez views the opportunity to experience the works in person as critical. "Especially with an exhibition that's so three-dimensional it's extremely important to see the works firsthand. It helps also to meet the people who have been working with these materials for years, and who can often offer great insights and advice." 



Paola Morsiani

The widely respected Italian-born contemporary art curator comes to the CMA via New York and Houston



Paola Morsiani

Photo: Route-Chabriel

This month the museum welcomes Paola Morsiani as its new curator of contemporary art. After eight years at the Contemporary Arts Museum Houston, the native of Venice, Italy, takes charge of the museum's contemporary art department at an exciting juncture not only for the CMA, but for Cleveland's contemporary art scene. As the museum prepares to open its new contemporary galleries next year, nearby in University Circle the Cleveland Institute of Art is expanding and consolidating its facilities and the Museum of Contemporary Art Cleveland is constructing a brand-new building at the corner of Mayfield Road and Euclid Avenue. University Circle has always been the region's major arts center; the current projects will raise its profile even further and create new potential for collaboration.

"Houston is not much known as an art center nationally, but it actually is," says Morsiani. "I think Cleveland may be similar, especially in the location of the museum close to the Museum of Contemporary Art and the Cleveland Institute of Art. I intend to have 360-degree radar to foster collaborations with other organizations."

A graduate of the University of Padua with an undergraduate degree in art history and criticism, Morsiani came to the United States in 1989. She earned a master's degree in visual arts administration from New York University in 1996, working while in school and holding positions at the Carnegie Museum of Art in Pittsburgh, the Queens Museum of Art in New York, and the Drawing Center before moving to Houston in 1999. She has been a prolific essayist and art critic since her undergraduate days. Her exhibition *Andrea Zittel: Critical Space* was deemed the best design and architecture exhibition of 2005–06 by the International Association of Art Critics, and her home country conferred what amounts to a knighthood when in 2005 she was made Cavaliere, Ordine della Stella della Solidarietà Italiana.

After years in noncollecting institutions, Morsiani views the opportunity to work for a major collecting museum as exciting new territory. "While the contemporary institutions are more concerned with what is happening right now, without needing to worry about what will still be considered important 20 years from now," she says, "the Cleveland Museum of Art's collecting role is more about historical context: why have we collected this? That suggests natural roles for the institutions. In Houston, a lot of the pieces that we put in our shows were eventually collected by the MFA Houston. That's an important relationship to have."



Despite the increased grounding a permanent collection provides, don't expect Morsiani to stand still. "Things need to be considered fluidly," she says. "In fact, I consider the collection as a fluid presentation. It's a great way to learn about the collection, along with the public. The way we look at history changes constantly. One of my hopes is to get the contemporary collection to have more dialogue with the other parts of the collection. It really is all the same thing, though it can be difficult to look at some contemporary works. That's why I think it's fantastic that the museum is free to the public, because that way people can easily come back again and again. You learn more if you have to come back and see what's changed. Contemporary objects can be difficult, and you have to give people a lot of opportunities to get to know them."

Over time, Morsiani is confident that the combination of ever-changing gallery installations and the museum's atmosphere as a place of meditation, awareness, and engagement will work together to help visitors connect strongly with the art of our own time. "When you enter a museum," she reflects, "there's a different pace, where you can slow down and connect with things in a reflective way. It really is an exercise in developing respect for what artists

(LEFT) A PAST COLLABORATION: Morsiani looks forward to collaborating with other local organizations involved in contemporary art. Here, the museum's Richard Long sculpture *Cornwall Circle* occupies the corner gallery of the Museum of Contemporary Art as part of a collaborative exhibition in 2006.

are doing and how they think. It's very important to make that connection because contemporary artists speak about the times in which we live. Artists always have."

Morsiani's affinity for the contemporary artist goes beyond the professional: she is married to the internationally acclaimed artist Luca Buvoli, who will establish a Cleveland studio in addition to the one he maintains in New York City. Their move to Cleveland shortens his commute to a quick jaunt down I-80, providing both an opportunity to become part of Cleveland's arts community. "I already knew a lot of people from Cleveland," Morsiani says, "and that made it easy for me to decide to come here. I also look forward to getting to know the local artist community, who I think are important collaborators for any curator of contemporary art."

The future is always uncharted for a specialist in contemporary art. Morsiani's impressive career to date demonstrates her willingness to make the best of uncertainty and hints at exciting, unpredictable things to come. "Right now I'm brainstorming. I always try to be ready to change. I'd rather act than talk about things." 🏠

FUTURE GALLERIES:

Her vision for the museum's new contemporary galleries imagines a constant evolution in the presentation, rather than a static display.



Matthew D. Gengler, Instruction and Outreach Librarian
Louis V. Adrean, Senior Librarian for Reader and Circulation Services

For Further Study

With the new library space come new library services for members



Experiences at the Cleveland Museum of Art are enriched by the benefits and privileges of membership. A gem among these benefits is access to the rich array of scholarly resources found in the world-class Ingalls Library and the museum archives. A longstanding tradition of service to our members has resulted in growing requests for assistance in research. In response to these requests, and thanks to new capabilities afforded us by the library's renovation and relocation, we are pleased to be able to expand those benefits and offer our members additional exposure to the treasures contained in the library and archives. This coming spring, our professional reference staff will present a series of workshops open to members and focusing on art historical research methodologies. In addition, the reference staff will offer CMA members one hour of personalized reference service focused on researching an object of your choice (either from the CMA collection or a personally owned object).

These sessions will be led by Matthew Gengler, newly appointed instruction and outreach librarian; Louis Adrean, senior librarian for reader and circulation services; and Christine Edmonson, reference librarian. They are here to guide you

through the research process using the various print and electronic sources available.

On February 27 from 7:00 to 8:30 p.m., the first instruction session, *Tracking Roosterman*, will trace the provenance, exhibition history, published scholarship, and acquisition of the museum's famous Frans Hals portrait, *Tieleman Roosterman*. The multifaceted research methodology used to investigate the Hals is an ideal model for researching other objects in the museum collection.

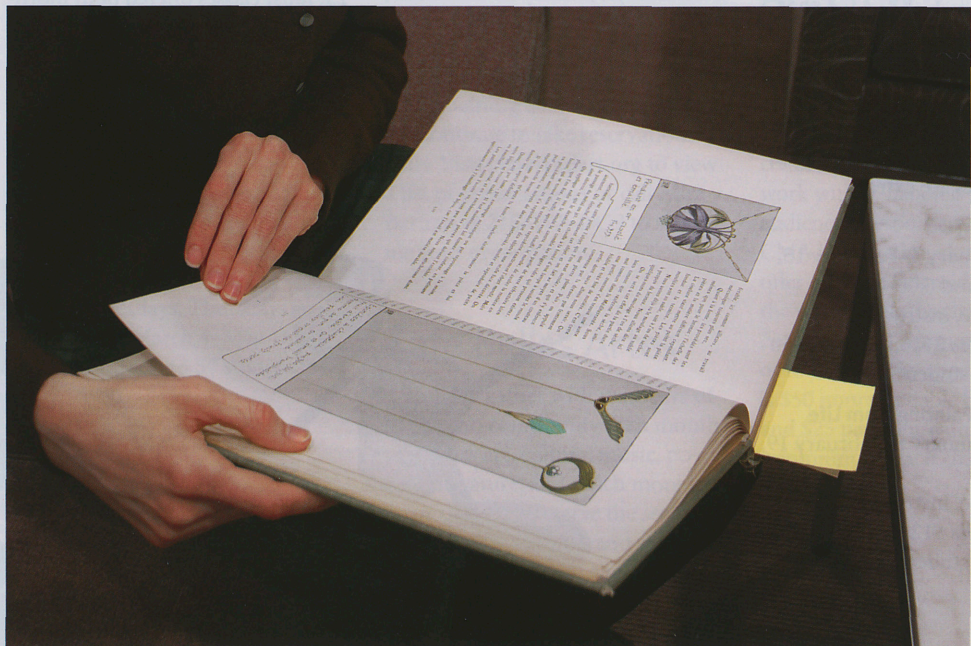
The library also offers many ways to learn more about works of art that are not in the CMA collection. Perhaps you're wondering, for example, about the painting above your sofa. Maybe that bowl you store your spare change in is more interesting than you thought—or maybe not. We can help you find out. The Ingalls Library reference staff will discuss the basics of art research while exploring the hidden history of an object in your personal collection. Photographs of the object to be researched should be submitted to Matthew Gengler (see sidebar) at least two weeks prior to the class. Note: Objects may not be brought into the museum or the Ingalls Library. Each session is limited to five participants, each of whom may submit one object for research assistance. These sessions appear on the Library Events calendar, library.clevelandart.org/calendar, as Research Roadshow, and will be held on March 5 and 12 from 7:00 to 8:30 p.m. and on April 16 from 10:30 a.m. to 12:00 noon.

Meanwhile, the library continues to offer training sessions on using electronic resources. These classes are open to all, but preregistration is necessary. Recent offerings, including ARTstor (an online art image repository), JSTOR (a journal archive), and ArtNet (an auction price database), have proved widely popular. Get tickets through the museum box office. Finally, in conjunction with the major exhibitions at the museum, the Ingalls Library staff has arranged a display of related texts from the library's collection in the recent acquisitions area. The current display, *Modern Masters: Monet to Dalí*, includes the exhibition catalogue and other publications on artists whose work is part of the show. 🏠

THE INGALLS LIBRARY

The Ingalls Library is open Tuesday through Friday from 10:00 to 5:00 and on Wednesday evening until 9:00. Library staff members are available to assist you with your reference needs.

For class information, contact Matthew Gengler, Instruction and Outreach Librarian, via e-mail (mgengler@clevelandart.org) or regular mail c/o Ingalls Library.



Gallery Talks

Impressionist and Modern Masters from the Cleveland Museum of Art
Gallery talks take place daily at 1:30 except for Mondays and Wednesdays. These talks are free and meet at the information desk.

Talks to Go

A Masterpiece in the Making
Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum staff for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sara Dagy at 216-707-2458.

Adult Studio Classes

Learn from professional artists in small classes that ensure individual attention. For adults.

For course descriptions, visit www.clevelandart.org/educatn. Class fees vary by the number of sessions: typically, 10-week classes are \$225, CMA members \$180; 8-week classes are \$180, members \$144; 7-week classes are \$158 and \$126; 6-week classes are \$135 and \$108; 5-week classes are \$113 and \$90. Materials and model fees are extra.

Composition in Oil

7 Fridays, January 4–February 15, 10:00–12:30 and 6:00–8:30
Susan Gray Bé, instructor. \$158, CMA members \$126; supplies \$60 for first-time students.

Drawing and Painting from Life

7 Tuesdays, January 8–February 19, 10:00–12:30
Susan Gray Bé, instructor. \$158, CMA members \$126; supplies \$60 for first-time students, \$15 partial model fee.

Drawing and Painting from Life in the Evening

7 Wednesdays, January 9–February 20, 6:00–8:30
Susan Gray Bé, instructor. \$158, CMA members \$126; supplies \$60 for first-time students, \$15 partial model fee.

Chinese Brush Painting

6 Tuesdays, January 22–February 26, 1:00–3:30
Mitzi Lai, instructor. \$135, CMA members \$108.

Introduction to Drawing

6 Fridays, January 25–February 29, 10:00–12:30
Kate Hoffmeyer, instructor. \$135, CMA members \$108.

Advanced Watercolor

8 Wednesdays, January 30–March 19, 10:00–12:30
Jesse Rhinehart, instructor. \$225, CMA members \$180.

Watercolor in the Evening

8 Wednesdays, January 30–March 19, 6:00–8:30
Jesse Rhinehart, instructor. \$225, CMA members \$180.

Drawing

8 Wednesdays, January 30–March 19, 1:00–3:30
Jesse Rhinehart, instructor. \$225, CMA members \$180.

Beginning Watercolor

8 Thursdays, January 31–March 20, 10:00–12:30
Jesse Rhinehart, instructor. \$225, CMA members \$180.

Coming in February

Art Appreciation: An Introduction to the History of European Art

8 Wednesdays, February 5–March 25, 10:30–12:00

Topics, in order, are *Greek and Roman, Early Christian and Byzantine, Romanesque, Gothic, Italian Renaissance, Northern Renaissance, Northern Baroque, and Southern Baroque*. \$140, CMA members \$110; individual session tickets \$25, members \$20.

Art and Fiction Book Club

An Artist of the Floating World, by Kazuo Ishiguro

3 Wednesdays, January 9–23, 1:30–2:45. \$45, CMA members \$35.

Color: The Natural History of the Palette, by Victoria Finley

3 Wednesdays, February 6–20, 1:30–2:45. \$45, CMA members \$35.

Art Classes for Children and Teens

6 Saturdays, January 19–February 23; most classes offered both morning and afternoon: 10:00–11:30 or 1:00–2:30.

Enroll your children for studio classes at the Cleveland Museum of

Art. Each class introduces students to the CMA permanent collection and allows them to develop their own creativity. Classes are for children ages 3–17; they run six weeks and are taught by artists and art educators.

Art for Parent and Child (age 3)

Mornings only. Parents and children learn about art together by looking at and making art in various media. All new projects for winter.

More Mini-Masters (ages 4–5)

All new winter projects as children explore the museum collection and sharpen small motor and observational skills in the studio setting using different art materials.

Hands On! (ages 5–6)

Children learn by rolling up their sleeves and making the art they see. The museum's collection will inspire them as they experiment with paint, pipe cleaners, cellophane, and other creative ingredients.

Art Explorers Wanted! (ages 6–8)

From the farmlands to New York City, from the rainforests of Peru to the sands of ancient Egypt and back again, come explore all kinds of art and make it, too.

Ancient Art, Lost Worlds (ages 8–10)

Long ago people left information about their civilizations in the art they made. We can learn a lot by studying it carefully and by making our own interpretations of these works from Egypt, Mexico, China, Africa, and other places.



ONLINE TICKET SALES

Until early January, please order in person or by phone while we upgrade our ticket system.

2-D, 3-D, 4 Fun (ages 10–12)

Experiment with two-dimensional projects inspired by great artists and branch out into three dimensions using fun art materials.

Teen Drawing Workshop (ages 13–17)

Afternoons only. Teens sharpen their observational skills while developing drawing skills with pen and ink, pencil, charcoal, and pastels.

SPECIAL CLASSES

Claymation for Teens (ages 12–17)

Mornings only. Learn how to create characters from armatures and artist's clay and design background sets. Then we'll use our editing equipment to produce stop-motion animation. Special fee: \$150, CMA members \$125; supplies included. Bring your own digital camera.

Drawing for Parents

Afternoons only. Parents learn about the museum collection by making art inspired by many cultures and times. No experience necessary!

Registration

Register either in person or by phone at the Ticket Center at 216-421-7350 or 1-888-CMA-0033, or by filling out and mailing an online form at www.clevelandart.org/educef.

Registration open now. Classes that do not fill by January 15 will be combined or canceled.

Class Fees

Six-week session \$72, CMA Family-level members \$60. Parent and Child class \$85, CMA members \$72. To become a Family member and receive discounts, call the Ticket Center. All registrations after January 11 will be subject to a \$10 late charge per order.

Class Size

For children ages 4–17, class size is limited to 25. Parent and Child class is limited to 12 children and 12 adults.

Cancellation Policy

Refunds are issued anytime before the beginning of the session. Refunds after the first class are considered on an individual basis.



Martin Luther King Jr. Day

January 21, 10:00–4:00

Come and celebrate MLK Day at the CMA. Enjoy a performance by the Cleveland Boy Choir, a free drop-in Romare Bearden collage workshop, Art Crew characters, a book discussion on *The Bond*, co-authored by Margaret Bernstein, and more. All activities are free.

For School Groups

Arms & Armor Tours

Tuesdays, Wednesdays, and Thursdays, March 4–May 8, 9:00–10:00 (up to 100 students) or Tuesdays, Wednesdays, Thursdays, and Fridays, March 4–May 16, 10:00–11:00 (up to 50 students). Call 216-707-2459.

Workshop

Puppet Making 101

Saturday, January 5, 10:00–12:00
Come design and create your own unique sock puppet in this one morning class. Open to everyone ages 6–106; children must be accompanied by an adult. \$15.

Art to Go

Our schedule is filling quickly for the remaining 2007–08 school year! We continue to take reservations daily. Visit clevelandart.org to view a list of presentations or call Alice Barfoot at 216-707-2459 to schedule your presentation.

Cafe Bellas Artes

A place to gather with members of the Latino community each month to discuss art, culture, music, poetry, literature, and much more in Spanish. Please reserve the second Friday of each month and share an evening with us at the museum, 6:30–8:30. Visit the website for the most current information.

Nia Coffee House

6:00–8:30, every 1st and 3rd Tuesday at the Coventry Village Library, 1925 Coventry Road, Cleveland Heights, 44118. Live jazz and poetry. Parental guidance suggested. 216-707-2486.

Art Crew

The Art Crew gives the CMA a vital presence in the community, with life-size costumes based on objects in the CMA's permanent collection. The costumed characters work with a "handler" who fields audience questions and supplies CMA information along with the offer of a free Polaroid picture of the visitor with the character. Call 216-707-2671 for more information or to schedule an appearance. Cost is \$50 nonrefundable booking fee and \$25 per hour with a two-hour minimum for each character and handler.

VIVA! & Gala Around Town

"Once again the VIVA! & Gala Around Town is expanding our musical horizons." —WCPN Radio

Visit clevelandart.org/viva for full series details, including directions, parking information, and suggestions for dining in the area.

For tickets, call 1-888-CMA-0033 or visit clevelandart.org/tickets.

Programs subject to change

Sara Daneshpour, Piano (SOLD OUT)

Friday, January 11, 7:30
Mixon Hall, Cleveland Institute of Music

At age 20, Daneshpour has performed at some of the most prestigious concert venues, including Carnegie Hall, Kennedy Center, and the Library of Congress.

Natalie MacMaster (SOLD OUT)

Friday, January 25, 7:30
Cleveland Museum of Natural History

"A grand performance with radiant joy." —*Boston Globe*

The Cape Breton fiddler is one of the most versatile and exciting musicians on the Celtic music scene.

Avoid sold-out concerts— reserve your seats now Central Asia and the Near East Mini-Series Events

This mini-series focuses on the rich cultural traditions of a region of the world that is often in the news today. Concerts, films, and architecture talks offer multifaceted perspectives into the treasure trove of captivating musical practices and artistic expression of the peoples of Central Asia and the Near East, and the architectural beauty of their monuments. February events highlight Armenia in particular.

Music of Armenia:

The Shoghaken Ensemble

Saturday, February 16, 7:30
Cleveland Museum of Natural History

"Stunning in their drive, beauty, and mystery." —*The Boston Herald*

Introduced to Americans by cellist Yo-Yo Ma, the ensemble is dedicated to rediscovering and continuing Armenia's extraordinary art music history from a broad geographical and historical span using traditional instruments and song styles.

Aesthetic Continuums: Armenian Church Architecture

Sunday, February 17, 12:30
Recital Hall, Cleveland Museum of Art

Dr. Tehnyat Majeed, a specialist in Islamic architecture, offers a 45-minute talk highlighting church buildings of Armenia. FREE.



Shoghaken Ensemble, coming next month

The Color of Pomegranates

Sunday, February 17, 1:30
Lecture Hall, Cleveland Museum of Art

"A film ballad of sumptuous beauty." —*The Film Encyclopedia*

In one of the greatest and most distinctive movies ever made, episodes from the life of 18th-century Armenian poet and minstrel Sayat Nova are rendered in a series of gorgeous color tableaux teeming with symbolism. Directed by Sergei Paradjanov. (USSR, 1969, color, subtitles, 35mm, 73 min.) \$8, CMA members \$6, seniors \$5, students and children \$4.

The Legend of Suram Fortress

Wednesday, February 20, 7:00
Lecture Hall, Cleveland Museum of Art

"Dazzling! Replete with richness and splendour." —*The Los Angeles Times*

In order to strengthen a crumbling fortress, a young boy agrees to be buried alive inside its walls. This visually stunning spectacle from the director of *The Color of Pomegranates* is based on a Georgian myth. Directed by Sergei Paradjanov and Dodo Abashidze. (USSR/Soviet Georgia, 1984, color, subtitles, 82 min.) \$8, CMA members \$6, seniors \$5, students and children \$4.

Also next month:

Noche Flamenca

Wednesday, February 27, 7:30
Ohio Theatre, Playhouse Square

"A soul-stirring tour-de-force." —*The New York Times*

The Madrid-based Noche Flamenca brings out the essence of flamenco's roots passed down by Andalusian gypsies: raw, earthy, and hot.

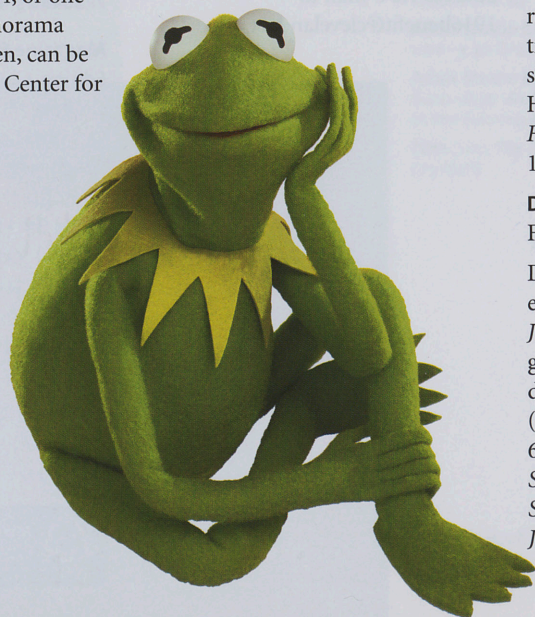
The Color of Pomegranates



Muppets™, Music & Magic: Jim Henson's Legacy

Like Walt Disney, George Lucas, and Charles Schulz, puppeteer Jim Henson (1936–1990) created characters that captured the imagination of millions, allowing him to build a pop-culture empire. As the creator of the Muppets, Henson became the foremost puppeteer of the television era; his lovable, pliable creations (some of which he voiced and performed) proved to be more expressive than marionettes and ventriloquist dummies, and dominated family television for decades. But his accomplishments encompass more than *Sesame Street* and *The Muppet Show*, and in this retrospective the Henson vaults are opened to reveal a host of innovative film and television rarities from four decades: early 1950s TV appearances; live-action 1960s experimental films; commercials and PSAs; episodes from short-lived TV series; and feature films. As a bonus, Bonnie Erickson, former design director for the Jim Henson Company (she created Miss Piggy, among others) and president of the Jim Henson Legacy, will introduce the series' first three programs on January 4, 5, and 6.

Admission to each program is \$8, CMA members \$6, seniors \$5, students and children \$4, or one Panorama voucher. Panorama vouchers, in books of ten, can be purchased at the Ticket Center for \$55, members \$45.



Kermit the Frog

The Dark Crystal

Muppets History 101

Friday, January 4, 7:00

Bonnie Erickson, who created Miss Piggy and other Muppet characters when she was design director for the Jim Henson Company, presents this program of rare Muppet clips from the 1950s, '60s, and '70s. Included are early Muppet appearances on *Ed Sullivan*, *Dick Cavett*, *Saturday Night Live*, and other shows, and in commercials and TV pilots. (USA, 1950s–1981, b&w/color, Beta SP, approx. 90 min.)

The Art of Puppetry & Storytelling

Saturday, January 5, 1:30

This behind-the-scenes look at the creation of Muppet characters includes rare clips, examples of Jim Henson's early work, and two complete TV shows: a 1979 episode of *The Muppet Show* in which Harry Belafonte sings an African song with characters inspired by traditional masks, and *The Heartless Giant* (1989), an episode from Jim Henson's short-lived 1987–88 TV series *The Storyteller*, about an evil giant who tricks a young prince into releasing him from a dungeon. Program introduced by Bonnie Erickson, who created Miss Piggy and other Muppet characters when she was design director for the Jim Henson Company. (USA, 1960s–1989, color/b&w, Beta SP, approx. 120 min.)



Jim Henson Commercials & Experiments

Sunday, January 6, 1:30

Bonnie Erickson (see January 4) presents more rarities from the Henson vault: commercials for RC Cola, La Choy, Purina, and others; strange industrial films; television experiments from the sixties; and a new 35mm print of Jim Henson's existential 1965 short film *Time Piece*, a classic of rhythmic cutting. (USA, 1950s–70s, color/b&w, Beta SP/35mm, 90 min.)

Muppet Musical Moments

Friday, January 11, 7:00

A collection of some of the most memorable musical numbers from *The Muppet Show*: Elton John and Miss Piggy sing "Don't Go Breakin' My Heart," Paul Simon warbles "Scarborough Fair," Debbie Harry and Kermit make a "Rainbow Connection." Other clips feature Raquel Welch, Lena Horne, Linda Ronstadt, et al. (USA, 1976–81, color, Beta SP, 75 min.)

Muppet Fairytales

Sunday, January 13, 1:30

Classic fairy tales like "Rapunzel" and "The Elves and the Shoemaker" receive the full Henson/Muppet treatment in this collection of short films. Program includes Jim Henson's complete TV show *The Frog Prince*, starring Kermit. (USA, 1960s–90s, color, Beta SP, 105 min.)

Dog City

Friday, January 18, 7:00

Directed by Jim Henson. This episode from the TV show *The Jim Henson Hour* is a 1940s-style gangster film populated entirely by dogs—more accurately, dog puppets. (USA, 1989, color, Beta SP, approx. 60 min.) Followed by Henson's *The Soldier and Death* (1989), a 25-min. *Storyteller* episode from another *Jim Henson Hour*.

The Muppet Movie

Sunday, January 20, 1:30

Wednesday, January 23, 7:00

Directed by James Frawley, with the voices of Jim Henson and Frank Oz. The first theatrical film starring TV's Muppets is a funny musical fantasy in which Kermit and his friends journey to Hollywood. Contains guest appearances by Mel Brooks, Bob Hope, Steve Martin, Richard Pryor, Orson Welles, and others. (Britain/USA, 1979, color, 35mm, 95 min.)

The Dark Crystal

Friday, January 25, 7:00

Wednesday, January 30, 7:00

Directed by Jim Henson and Frank Oz. In this big-budget Tolkienesque fantasy from the Muppets crew, elfin creatures strive to thwart evil creatures by finding and replacing the lost shard of a powerful crystal. (USA/Britain, 1982, color, 35mm, 93 min.)

A Better World: Living in Harmony

Sunday, January 27, 1:30

This program of pro-environment Jim Henson shorts argues that it's easy to be green. Includes a complete episode of the 1983 TV series *Fraggle Rock*, which featured an elaborate underground fantasy world; *The Song of the Rain Forest*, a 1989 TV show; and PSAs. (USA, 1983–89, color, Beta SP, approx. 90 min.)

This series is produced by The Jim Henson Legacy and Brooklyn Academy of Music. Tour organizer Irena Kovarova. MUPPET, MUPPETS, and the Muppets Characters are registered trademarks of The Muppets Studio, LLC. All rights reserved. © The Muppets Studio, LLC. JIM HENSON's mark & logo, characters, and elements are trademarks of The Jim Henson Company. All rights reserved.

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ALREADY GETTING READY:
The reinstallation of the Armor Court was under way in November. The main floor of the south building reopens this June.

Expansion Project Timeline

Winter 2008

1916 building heating/ventilation acclimatization continues, art reinstallation begins in spring.

Spring 2008

East wing construction complete and acclimatization begins.

Summer 2008

Galleries begin reopening in the 1916 building. Abatement/demolition of 1958 and 1983 buildings begins.

Fall 2008

East wing special exhibition space opens with *Artistic Luxury: Fabergé, Tiffany, Lalique*.

Spring 2009

New east wing permanent collection galleries open.

2011

West wing galleries open. Life-long Learning Center opens. New courtyard opens.

Museum Hours

Tuesdays, Thursdays, Saturdays,
Sundays 10:00–5:00
Wednesdays, Fridays
10:00–9:00
Closed Mondays

Administrative Telephones

216–421–7340
1–888–269–7829

Website

www.clevelandart.org

Ticket Center

216–421–7350 or
1–888–CMA–0033
Fax 216–707–6659
Nonrefundable service fees apply for phone and internet orders.

Membership

216–707–2268
membership@clevelandart.org

Museum Store

216–707–2333

Special Events

216–707–2141

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Wednesday to 9:00
Reference desk: 216–707–2530
Please call for holiday hours

Parking Garage Open!

The expanded garage is now open.
\$5 for 15 minutes to 2.5 hours;
\$1 per 30 minutes thereafter to \$10 max. \$5 after 5:00

Ohio Arts Council

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PROGRAMS IN THE ARTS

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Questions? Comments?

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Textile Art Alliance Events

Paper Casting Workshop with Tom Balbo

Friday, January 11, 10:00–4:00
Tom Balbo Gallery, 5611 Hough Avenue, Cleveland

Enjoy working in a professional papermaking facility with gallery owner and papermaker Tom Balbo. Learn to mold cotton pulp into three-dimensional objects, and use a vacuum table to cast the texture of low-relief objects. \$120, TAA members \$90; supplies \$10.

Paper Sheet Forming Workshop with Tom Balbo

Saturday, January 12, 10:00–4:00
Tom Balbo Gallery, 5611 Hough Avenue, Cleveland

Experiment with five different types of beaten pulp—cotton, hemp, linen, denim, and abaca—to learn the basics of pulling sheets of paper; add petals or other tidbits for embellishment. \$120, TAA members \$90; supplies \$10.

To register for either of the above contact Mary Louise VanDyke at 440–775–3437 or e-mail TheHymnSociety@oberlin.edu.

Collection Visit

Tuesday, January 22, 6:30–8:30
Mayfield Heights home

The architectural details of this newly constructed home have been designed to incorporate sensual works of art. Enjoy a finger-food dinner, wine, and beverages. \$30; reservations required.

Out of the Closet and Into the Fire: Dress as a Metaphor for the Female Condition

Wednesday, February 6, 1:30
CMA Green Room

Artist Anne Kmieck's longtime historical interest in views of the female condition finally surfaced in her art after a working trip to Mexico, where she was deeply affected by indigenous people's use of clothing as cultural signifier. She explores historical, social, religious, biological, and popular views of the female body through the dress, which she alters, pierces, and burns.

To register for either the collection visit or Anne Kmieck lecture contact Sandy Shelenberger at sandyshel@roadrunner.com or call 440–594–2839.

Save the Date!

The Return to 1916

Picture Yourself Inside!

Saturday, June 21, 7:00

The Womens Council of the Cleveland Museum of Art presents a celebration of the reopening of the 1916 building with its renovated and reinstalled galleries.

Individual tickets start at \$300. To receive an invitation, please call 216–707–6819 or send your name and address via e-mail to 1916benefit@clevelandart.org.

\$ Admission fee

R Reservation required

T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
		1 Closed <i>Happy New Year</i>	2	3 Gallery Talk 1:30 <i>Modern Masters</i>	4 Adult Studio Begins 10:00–12:00 or 6:00–8:30 <i>Composition in Oil</i> R\$ Gallery Talk 1:30 <i>Modern Masters</i> Film Program 7:00 <i>Muppets History 101</i> \$	5 Special Workshop 10:00 Puppet Making 101 R\$ Gallery Talk 1:30 <i>Modern Masters</i> Film Program 1:30 <i>The Art of Puppetry & Storytelling</i> \$
6 Gallery Talk 1:30 <i>Modern Masters</i> Film Program 1:30 <i>Jim Henson Commercials & Experiments</i> \$	7 Closed	8 Adult Studio Begins 10:00–12:30 <i>Drawing and Painting from Life</i> R\$ Book Club Begins 1:30 <i>An Artist of the Floating World</i> Gallery Talk 1:30 <i>Modern Masters</i>	9 Adult Studio Begins 6:00–8:30 <i>Drawing and Painting from Life in the Evening</i> R\$	10 Gallery Talk 1:30 <i>Modern Masters</i>	11 Gallery Talk 1:30 <i>Modern Masters</i> Cafe Bellas Artes 6:30–8:30 Film Program 7:00 <i>Muppet Musical Moments</i> \$ Around Town Concert 7:30 Mixon Hall, Cleveland Institute of Music. Sara Daneshpour (SOLD OUT)	12 Gallery Talk 1:30 <i>Modern Masters</i>
13 Film Program 1:30 <i>Muppet Fairytales</i> \$	14 Closed	15 Nia Coffee House 6:00–8:30 at Coventry Village Library	16	17 Lasting Legacies Trip 9:30 Akron Art Museum R\$	18 Film 7:00 <i>Dog City</i> \$	19 Museum Art Classes Begin 10:00–11:30 or 1:00–2:30 R\$
20 Film 1:30 <i>The Muppet Movie</i> \$	21 Martin Luther King Jr. Day 10:00–4:00 Free activities all day	22 Adult Studio Begins 1:00–3:30 <i>Chinese Brush Painting</i> R\$	23 Film 7:00 <i>The Muppet Movie</i> \$	24	25 Adult Studio Begins 10:00–12:30 <i>Introduction to Drawing</i> R\$ Film 7:00 <i>The Dark Crystal</i> \$ Around Town Performance 7:30 CMNH. Natalie MacMaster (SOLD OUT)	26
27 Film Program 1:30 <i>A Better World: Living in Harmony</i> \$	28 Closed	29	30 Adult Studio Begins 10:00–12:30 <i>Advanced Watercolor</i> R\$ Adult Studio Begins 1:00–3:30 <i>Drawing</i> R\$ Adult Studio Begins 6:00–8:30 <i>Watercolor in the Evening</i> R\$ Film 7:00 <i>The Dark Crystal</i> \$	31 Adult Studio Begins 10:00–12:30 <i>Beginning Watercolor</i> R\$		



Fraggle Rock (Sun/27)



THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
Cleveland, Ohio 44106-1797

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Exhibitions and Selected Loans

At the Museum

Impressionist and Modern Masters from the Cleveland Museum of Art

Through January 13, 2008. The acclaimed international touring exhibition drawn from the CMA's collection of Impressionist and modern European art makes a stop in Cleveland. Seen by well over half a million people in Beijing, Tokyo, Seoul, and Vancouver, the exhibition is expanded in Cleveland by the addition of masterworks shown only at this venue.

This exhibition has been organized from the collection of the Cleveland Museum of Art. The presenting sponsor is Hahn Loeser + Parks LLP. Admission is free due to the generosity of Hahn Loeser + Parks LLP. Additional support has been provided by Key Bank. Underwriting for the World Tour of *Modern Masters* was provided in part by The Timken Company, a CMA Global Partner. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans. Promotional support provided by 90.3 WCPN, 89.7 WKSU, and the Akron Beacon Journal.

Hahn Loeser • Parks



Building for the Future

Through summer 2008. Learn all about the museum's renovation and expansion project through photographs, drawings, floor plans, video, text, and a large-scale model of the museum complex as it will look on completion of the project in 2011.

Shiva as Brahma

Through January 13. The museum's recent acquisition of one of the most important South Indian sculptures in the United States is celebrated with a small exhibition that features the carved stone figure along with related works from the museum collection.



World Tour

J. Paul Getty Museum

Through January 20,
Los Angeles
*Medieval Treasures from the
Cleveland Museum of Art*

A MOSTLY MODERN MASTER:

Paul Cézanne. *The Pigeon Tower at Bellevue*, c. 1894-96. Oil on canvas.
The James W. Corrigan Memorial
1936.19

COVER: Claude Monet. *The Red Kerchief: Portrait of Madame Monet* (detail), 1868-78. Oil on canvas.
Bequest of Leonard C. Hanna Jr.
1958.39